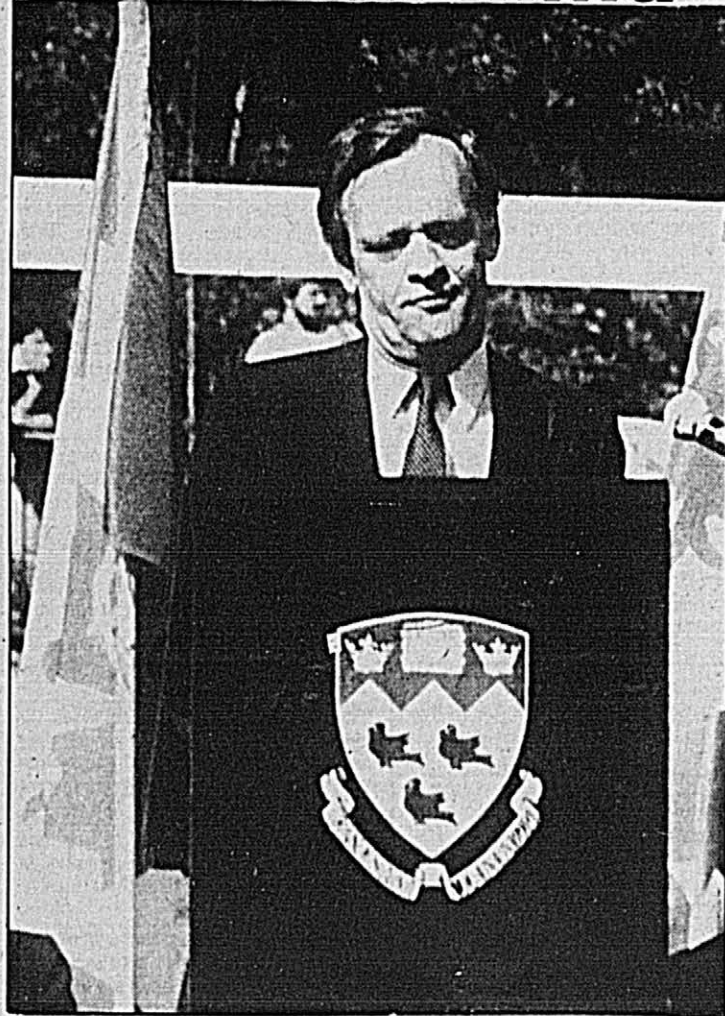


## We have No Future in mind



Jean Chrétien wishes McGill student good luck last week.

## Lost generation!

by Douglas Hagerman

"It's a rotten year to graduate" says Marcel Lamoureux manager of McGill's Canada Employment Centre.

For the third year in a row the number of companies recruiting students at McGill has fallen.

"A couple of years ago we had over 200 come to campus," Lamoureux said. Last year a total of 162 companies recruited.

So far this term 76 potential employers have come forward as compared with 92 in the first term last year.

Lamoureux says that employers will be looking for what they consider to be "the cream of the crop."

Emy Benjamin, Director of McGill's Counseling Services believes "you may have to lower your expectations. Start at the bottom. Take any work you can get in your field then work your way up."

Benjamin believes the dismal nature of the job market is affecting people before they graduate. 60 per cent of the students she counsels come to her for personal reasons.

"People worry more these days. It's a sense of loss and low self-esteem," she said. "It's a loss of the sense of use."

Benjamin feels that her "chief responsibility is not to work a student into a job but to help a student with what he or

she likes to do. Its kind of short-sighted to plan for a labour market" she said.

Lamoureux agrees that the job market is capricious and unpredictable.

"Within six months the entire scheme of things can turn around," he said. "We can only suggest that you pursue whatever field that interests you. There might be work."

However the statistics are bleak. Of the 400 graduates in Education last year, 20 found immediate placement. A few years ago mining and metallurgical engineers were in

great demand, but today with the collapse of the Alberta oil boom, positions are nearly as scarce as for teachers.

Right now accounting firms are the heaviest employers. That's fine if you're a chartered accountant, but not every student has the desire or capacity to become one.

If you're graduating this year, "register with anybody that can help you get a job," says Lamoureux. "Do it structurally, precisely and relentlessly. Looking for a job is a full time job."

## Security no joke

by A.F. Dunn

Women: Imagine innocently using a McGill toilet while facing a poster depicting a hairy male cartoon character, with a demented sneer on his face accompanied by the following words: "You May Not Be Alone?"

More realistically, imagine the man comes to life and peers over the stall door to watch you.

What would your reaction be if a man threatened you in a washroom and you had no means of escape? The poster, described above, is organised and distributed under the auspices of the Senate Subcommittee on Safety for Women, and provides the number of campus security (392-3000), regardless of the fact that washrooms are not equipped with telephones.

The idea is to memorise the number in cases of emergency. According to Peggy Sheppard, member of the Sub-committee, "it's part of the sensitisation theme and will teach women to be more alert."

At the suggestion of Paula Siepniewicz, an employee on McGill campus, the Sub-committee agreed to have another sticker with an alternate number distributed by security.

The second sticker features the number of the rape crisis line at the Sexual Assault Centre at the Clinique des Femmes on Peel St. Their number is 287-9656.

"Security is not the major problem at university," stated Sam Noumoff of the Sub-committee.

Guidelines are being given to security staff on how to respond to a call from a woman in danger. "The initial call will bring someone to aid immediately," said Noumoff. "We have to recognise their limitations," he added, saying they are warned not to be "cute" or "father-

ly" since women "are irritated" by patronising attitudes.

However, according to Sheppard, security has displayed a "welcoming of support" recently and should be given a chance by female students to prove themselves capable in emergency situations.

"We are trying to educate security," added Sheppard.

Anne Gay of the Women's Union objected to the poster, saying it is not self-explanatory.

According to Gay, "It trivialises the importance of the issue by asking women to laugh at it, at the same time offering inadequate information to deal with a crisis situation."

The Sub-committee objected to negative comments about their effort, saying they did not want to distribute a poster that would alarm women.

## McGill 'nuclear free' zone?

by Hilary Cousins

McGill Project Ploughshares wants to make this university a nuclear-free zone.

The group plans to present a two-part student referendum on disarmament in November. Each part will be voted on separately.

According to Ploughshares members, the referendum will ask students if they want "to make McGill a military free

zone," and "stop all armament research at McGill."

"A nuclear free zone implies making McGill military free by banning recruitment and stopping any research that will fuel the arms race," said Kym Andersen, co-ordinator of the group.

According to Andersen, "the purpose of the first section is to raise a general consensus in awareness that students feel it

wrong; whereas the second section will determine the consensus on taking a defined and harsh stance."

Ploughshares also intends to thoroughly investigate armament research at McGill. With this information, and projected student response, the group will confront the administration and demand a respective response.

The referendum will be held during the next set of Students' Society elections.

## City bylaw shuts park lights early

by Regan Copeland

Montréal parks are getting darker.

Lights are going out in all parks from midnight to 6 a.m. following a City Council bylaw to close the parks during these hours.

The decision was a "measure of energy savings," said Public Works engineer Claude Bacon. Bacon oversees energy and electro-mechanical equipment in municipal parks.

John Gardiner of the Mon-

tréal Citizens Movement, the opposition party at City Hall, said "the savings are less than \$50,000 a year" and the resulting darkness "makes it dangerous to walk through a park at night."

The councillor said savings do not justify the increased danger.

Secretary General of the Montréal Urban Community (MUC), Raymond Regnier, would not state whether darkness in parks promotes

crime. "A study has been made," he said.

It is difficult to survey dark areas of parks from police patrol cars, said Constable D'ercy of Police Public Relations. The MUC encourages widespread use of lights at night to prevent crime, he added.

Lights around the trails and perimeters of parks will remain on all night.

525 cases of sexual assault have been reported in Montreal this year.



For help, call 392-3000

Women using McGill toilets will soon be faced by this poster, printed by the Senate Sub-committee on Women's Safety.



# CLASSIFIEDS

Ads may be placed through the Daily, Room B03, Student Union Building, 8am to 2pm. Deadline is 2pm two days prior to publication.

McGill students: \$2.00 per day; for 3 days, \$1.75 per day; more than 3 days, \$1.50 per day. McGill faculty and staff: \$3.00 per day. All others: \$3.50 per day. (Exact change only, please).

The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error.

The Daily reserves the right not to print a classified ad.

## 341 - APTS., ROOMS, HOUSING

5 minutes walking distance to class. 1 & 2 bedroom apartments. Large room, modern conveniences, short term lease available. 1555-1575 Summerhill (near Côte des Neiges). 935-7274. 933-2222.

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## ART'S INTRAMURAL HOCKEY

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Practice time  
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11,  
11:00-12:30 pm)

Fri. Oct. 14,  
8:15-9:30pm  
Sat. Oct. 15,  
7:00-8:15pm

CALL ON OR BEFORE  
OCT 10  
(PREFERABLY ON OCT  
10)

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MARKUS PEDRIKS  
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cy. 933-1751, late evening or early morn-  
ing. 849-7806 occasional afternoons.

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Gord/Andrew at 286-1629

Apartment to share Unheated \$60. If in-  
terested call 843-3683 evenings or  
276-6153.

If interested in sharing 2-bedroom apart-  
ment near Guy Metro with straight 35-year  
old male please call 937-8651.

To Sublet: Oct.-June, option to renew. Parc  
Ave-Mt Royal. 3 1/2 w/hardwood floors and  
built in dining table. \$160 per month in-  
cludes hot water/heat. Phone 272-4687.

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M.I.R.A. is hiring: U2 I.R. Students, French  
comprehension to analyse and code collec-  
tive agreements. 10 hrs/week & full for  
summer. Forward resume to  
M.I.R.A./Bronfman 506 or see Pierre Côté.

## 352 - HELP WANTED

WANTED: Graduate student to act as record-  
ing Secretary for PGSS meetings. Please  
contact Steven Fraser, Secretary PGSS,  
Thomson House. Applications close when  
position is filled.

Music major for part time work at Phan-  
tasmagoria in classical record  
dept.-Thurs., Fri., evenings & Sat. -  
843-3342.

## 354 - TYPING SERVICES

THESES, Reports, Manuscripts, Letters,  
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Rapid Service. \$1.50/page/double. Work  
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Typing: IBM III's, Bilingual, reasonable  
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## 356 - SERVICES OFFERED

TERM PAPERS In English new and terrify-  
ing? M.A. lecturer offers help with research  
and writing skills. Also English instruction,  
proofreading. Reasonable rates. 849-8954  
French/Spanish spoken.

Anorexia and Bulimia are being treated at  
the Montreal Centre for Personal Growth.  
For more information phone 284-0062.

Self-Esteem Therapy (individual and  
groups) is being used to treat neurotic prob-  
lems. For more information phone the  
Montreal Centre for Personal Growth at  
284-0062.

## 358 - WORK WANTED

Baby sitter - student seeks babysitting job  
during the week. Call 667-1700.

## 361 - ARTICLES FOR SALE

15 gallon aquarium Fully equipped. Like  
new and cheap. Call Audrey at 731-0371 or  
672-1236.

FLUTE for sale. Good condition, solid silver,  
open hole. Make: Armstrong with extra  
B-foot \$435. Call Sandra, 484-6205.

Ski-Set size 6 Garmont Boots, S 326  
Salomon Bindings, 160 Head skis, Concor  
Racing Poles with grip handle, Boot Rack  
\$300. Call after 6:00 482-1190.

Flash Ladies and teen-age clothing sizes  
8-10-12 Real bargain. 55 Simcoe Town Mt.  
Royal Saturday-Sunday-Monday.

Typewriter (new) \$60; bookshelf \$45; Kit-  
chen Table and 3 chairs \$25; fullsize  
bedspread and matching drapes \$25; chest  
of drawers \$25; Comfortable reclining chair  
\$40. call 931-6936.

Futon bases for sale. Direct from manufac-  
ture. Limited quantities available each Fri-  
day. Folding bed-couch variety, hardwood  
construction single \$95. Double \$105.  
Queen \$125. Call 274-2990 delivery  
available.

## 370 - RIDES

Need a ride to New York City, to leave Oc-  
tober 6 or 7 and return October 10 or 11.  
Will share expenses. Please call Teresa  
(731-1596).

## 372 - LOST & FOUND

LOST: ONE BLACK & STERLING CIGARETTE  
HOLDER Last Monday in the Union building.  
If found please return to Paula at the daily  
office. Reward.

Found: Gold bracelet, near Rutherford  
Building, on Monday. Contact daily.

Lost at Stones party brown wallet; important  
personal papers call night 488-5959.

Lost a wide brown suede and skin belt in a  
locker in Womens' locker room, Currie Gym.  
If found, call Brenda: 481-9877. Thank you.

Reward Offered for return of my lovely, ex-  
pensive, bourgeois plaything - a Nikon  
Camera lost (well, aren't we polite?) in  
Leacock 13 Wed. Oct 5th 10-11 in black  
leather holder. If you have stolen my  
Camera, please disregard this notice at your  
peril. Ken Parry is the "guy" to contact, at  
the Daily office or at 931-5889. Ask for Ken-  
ny.

## 374 - PERSONAL

SATISFIED? You've got to be kidding, I am  
insalable!!! More more more! (Thanks a lot  
for making my day - can you make my  
night?) Luv Liz-Anne.

## 383 - LESSONS OFFERED

Mature, serious student to tutor Introduc-  
tion to Financial Accounting. Call days after  
9 pm 284-3299.

German language tutor available. Please call  
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Singing lessons (beginners to advanced)  
elementary piano, SOLFEGE/dictation. cer-  
tified teacher. Near McGill Bilingual. Call  
844-9633 evenings or weekend.

## 385 - NOTICES

ASSERTIVE TRAINING GROUP- 6 sessions  
starting Tuesday at 2:00 p.m. - Powell Bldg.  
room 301. Call Counselling Service,  
392-5119, to sign up.

GRADUATE STUDENTS: Get Involved! Elec-  
tions for: Speaker of Council, Chief Return-  
ing Officer, Committee Positions will be held  
on October 12, 7:30 pm at Thompson House.

Student Wives & Single Mothers: We are  
forming a student family support group,  
possibly including play groups for children,  
babysitting exchange, information ex-  
change. Anyone interested should call  
Susan at 989-9327.

Art's Intramural Hockey Forming two teams  
(tentative Oct. 11, 11-12:30 pm); Oct 14,  
8:15-9:30 pm; Oct 15 7-8:15 pm. Call  
on/before Eric Smith 932-7081, Markus  
Pedriks 684-6628.

GRADUATE STUDENTS: All PGSS Council  
Representatives must communicate their  
name, telephone numbers and department  
to Steven Fraser, Secretary, PGSS, Thom-  
son House as soon as possible.

PGSS ELECTIONS: VP-External, VP-  
Internal, MSS Council Representative. Oc-  
tober 12, 7:30 pm Thomson House. Submit  
nominations to Steven Fraser, secretary,  
PGSS prior to meeting.

CHRISTIANITY AND THE SOCIALIST IM-  
PERATIVE: special guest from the Philip-  
pines BISHOP ERME CAMBA (United  
Church of Christ) talking about the Marcos  
government situation. Tuesday October 11,  
4 pm, Newman Centre, 3484 Peel,  
392-5890.

# TODAYS

Project Ploughshares and the Women's  
Union present Trial by Media, a video  
documenting misrepresentation by the  
media of the Vancouver Five, with music  
by Windi Earthworm. 19 h. in Union 425.  
South Africa Committee exciting meeting  
at 16.30 h. in Gert's II. Come on time.  
Next Wave Lesbians/Lesbiennes Womyn  
loving womyn. Union 423 at 17 h. Starts  
on time, all womyn welcome.  
Observer meeting 16.30 h., Arts B20 for  
cleanup and discussion of this and next  
issue.  
Debating Union Training session at 15 h.  
In the office, Union B-16. Practice debate.  
McGill Film Society presents The Good  
Earth in FDAA at 20 h. Tickets at the door,  
\$1.75.  
McGill Ski Team Dry-land training at 17 h.  
In the judo room, Currie Gym.  
McGill Student Pugwash presents:  
Developing Technologies for the Third  
World in McConnell Engineering A9, first  
floor. 19 h.  
Pre-law Undergraduate Society First  
meeting in Leacock 411 at 16 h.

Lesbian and Gay Friends of Concordia  
weekly meeting will focus on sado-  
masochism and its surrounding controver-  
sy. Hall building, Room H333-6. 16-18 h.  
How to read the bible as if it really mat-  
tered. Discussion group at Newman Cen-  
tre, 3484 Peel at 16 h. For info:  
392-5890, 392-6711.  
McGill Christian Fellowship meets tonight  
at 18.30 at Diocesan College for singing,  
sharing, games and devotional.  
Groupe Biblique McGill 18-19 h. Newman  
Centre, 3ième étage. Christianisme  
périmé où actuel?  
for Friday  
McGill Chess Association meets at 16 h. in  
Union 412.  
McGill Film Society presents The Miracle  
Workers. Saturday night; Quest for Fire.  
Both films will be screened in L132 at 19  
h. and 21.30 h. Tickets at the door,  
\$2.00.  
Islamic Society of McGill announces that  
Jum'ah, Friday prayer will always be held  
in Union B09-B10 at 13.15 h. Be punc-  
tual.

## AROUND THE FIRESIDE WITH INTERESTING PEOPLE

OCTOBER 11  
OCTOBER 18  
OCTOBER 25

Sr. Anne Walsh: "Faith and Commitment"  
Chris Ferguson: "With Peace or a Sword?"  
Gerry Pascal: "Walking from Hiroshima to  
Nagasaki"  
John Czenze "With CUSO in Nigeria"

every TUESDAY at 7:30 p.m. at the Newman Centre,  
3484 Peel Street 392-8711 392-5890

McGILL UNIVERSITY CHAPLAINCY SERVICES  
(A unit of Student Services)

## Women Faith and Freedom

Oct. 7 "Gender as a Religious Symbol"  
Oct. 14 "Theology of Abortion"  
Oct. 21 "The Militarization of Women"  
Oct. 28 "Christian Women and the Arts"

Anglican College Basement 3473 University  
2 pm (Sponsored by Chaplaincy Service)  
ph. 392-5890

## The Judeo-Christian Tradition: realities and myths

MONDAYS STARTING OCTOBER 17th, 24th, 31st AND NOVEMBER  
7th, 14th, 7:00pm to 8:30pm.

In a world of similarities and differences, it is important to probe  
the origins and development of the Commandments, Customs and  
Traditions. "How they came to be" is a crucial point for the Jew  
living in a Christian world.

WITH: Rabbi Israel Housman,  
Chaplain of Hillel.

### October 17th:

Session I Biblical Man,  
Revelation and  
Rabbinic Judaism

### October 24:

Session II The Great Departure.  
The Jewish Concept  
of Messianism.

### October 31st:

Session III

Is there an Evil  
Impulse in Man?

### November 7th:

Session IV talmudic System  
Facing  
Contemporary  
Problems.

### November 14th:

Session V Getting Acquainted  
With Jewish  
Symbols.

Place: 3460 Stanley St.  
Cost: \$5.00 for series



Pre-registration by  
Wednesday, October 12  
1983 Info: 845-9171



## Davies: Homebred Misogyny

by Angela Dunn

Robertson Davies — acclaimed Canadian novelist, playwright, critic and professor — graced McGill with his 'formidable' presence on September 19. Davies was the first reader in the popular Literary Imagination series, benevolently funded by the Consolidated Bathurst Corporation.

To the delight of the well-dressed audience, Davies read an excerpt from his latest success, *The Rebel Angels*. He prefaced his reading with comments about universities since the novel is about "university life" in general and a graduate student in particular.

Unlike other university novels, his is "not intended to make fun" of universities, nor is it "to suggest they are foolish enclaves of eccentric people." Rather, he believes they are a refuge where "humanism...hides against the cruelties, absurdities and follies" of the outside world.

However distorted this perception may be, Davies has lived in the protected environment of academia for many years. He is a relic of the patriarchal tradition and his literature describes this orientation insofar as it relies on such well-respected, time

honoured traditions as satire and irony while steering clear of iconoclasm.

In his reading, Davies returned to his favourite themes, those most evident in the revered Deptford trilogy — *Fifth Business*, *The Manticore*, and *World of Wonders*. He continues to hammer away at the idea that Canadians are artistically impoverished.

An unmistakable streak of misogyny marks Davies' writing. It is interesting, if sad, to note that the majority of his female characters are exaggerations and caricatures. Women are portrayed as laughable excuses for humanity.

After his reading, Davies was ambushed by fans looking for autographs and captious others like myself, looking for a fight. All of his female characters are seriously flawed, or to use a term from his Deptford trilogy, have

no "masculinity of mind." In other words, women are simply brainless Barbie dolls. If they are smart, they are usually ugly.

When asked why women were portrayed in this fashion, Davies said "I could throw a rock anywhere in this room and hit 12 Leolas" — Leola being the consummate 'Barbie.'

After a brief and frustrating argument, Davies was dragged off to dinner with the dignitaries. As a parting shot, he took the liberty of rephrasing my question. He asked "why are the best female characters not Canadian?", implying Canada is complete with stunningly attractive but intellectually unimpressive women.

Davies' education at such exclusive bastions of patriarchy as Upper Canada College, Queen's

and Oxford has left its mark on his literature. His works are straight-forward, witty, and urbane. Classified as easy reading, they undoubtedly appeal to any colonist with delusions of acceptance in the mighty empire. He seems to view Canada as a cultural wasteland and mocks Canadians who attempt to become "cultured" either at home or abroad.

In the preamble to his reading, Davies remarked that he is a "portraitist, not a photographer." There is nothing stark or 'post-modern' about his writing: it is richly described and elaborately detailed satire. His background in 'popular culture' writing is evident in his novels: Davies relies on an immediate journalistic style, often using dialogue or correspondence to add dynamism to what otherwise would be perfectly acceptable but unremarkable prose.

It is often said that Canadians are their own worst critics, worst meaning the least forgiving. It

seems the 'old boy' mentality still has some sway with aspiring patricians.

The audience was positively giddy, titillated by such a daring exposé of their own Rabelasian tendencies.

When asked after the reading whether he was sympathetic to the notion that modern fiction is essentially a "lying craft," he replied such theories are "superficial."

"Modern fiction is just telling a story," he said. "It is the art of Scheherazade."

Story-tellers, however, are terrible liars. Adulation for Robertson Davies is not entirely unwarranted, but perhaps there are more crafty liars in Canada.



"Happiness." Courtesy of the Brazilian Coffee Institute.

# the supplement





# Photogenix plays market music

by Brendan Kelly

At first I thought I shouldn't slam a local band because it's good to encourage the Montréal new wave scene which needs all the support it can get. The problem being that rock fans here are willing to pay extortionate prices for their British idols but they're hard pressed to put down two or three bucks to see a Montréal group.

But I feel generous about bands who have been playing around town for awhile and don't have a manager and a glossy PR kit. That's why I'm not willing to conjure up much sympathy for Photogenix — who have just released a 4-song 45. It's on their own label but their debut is no basement/underground product. The packaging is slick — "nice" pic of the five guys looking cool on the cover — and the music is equally predictable and smoothly palatable.

This record gives the impression that Photogenix sat down and thought real hard about the economics of popularity and discovered the Clash sold lots of records and there were loads of synthesizer tainted tunes on the radio. So they picked up their instruments and started playing *Sandinista* at a slightly faster pace and added in some space-age keyboards.

It's pleasant music if you don't think too much about it. Socially aware lyrics too.

*I speak for the unsung people  
building roads to the mills  
not the highstrung people  
living high on the hills  
...hills blinded by pollution  
blind to a solution.*

Or *Song for a Rebel* in which Photogenix tell the original story of a former rebel who settles down with a wife and kids.

Rhythm guitarist Nes Valdes explains their strategy, "You have to be careful with lyrics even more than music. We don't just want to say something that's already been said." The lyrics seem to have taken the worst elements of the Clash's crusading, consciousness-raising words and forgotten any of the humour.

It's true that Photogenix is more fun to listen to than a lot of the music on the airwaves but then again so is Men Without Hats' record.

It used to be consoling that if Montréal was not producing any good, successful new wave groups, at least it also was not spawning any tacky, top 40 new wave groups like Martha and the Muffins. But Rational Youth and Men Without Hats proved that Montréal can produce bland new wavers as bad as any other city's produce.

Photogenix provide further evidence.

## Bluesy play

by Jon Berman

Charles Bukowski has provided the material and inspiration for this one-man show, *How To Be a Great Writer*, subtitled *Blues, Bach, Brahms, and Beer*. The one man is Mina E. Mina, who has taken the work of Bukowski and formed a unique experience. John Roby has created the bluesy music and lyrics which counterpoint Mina's dialogue.

If you have never heard of Bukowski, it has been said that his work bears a certain resemblance to Kerouac and the beats, and it definitely has a certain shock value. Mina attributes this shock value to the writer's belief that nothing is sacred. Certainly nothing is sacred for Henry Chinaski, who is obviously Bukowski's persona. His fondness for beer, women, cigarettes and his typewriter is only exceeded in intensity by his dislike of publishers, fellow poets, and the 9-to-5 world.

John Roby sings and plays acoustic piano and Oberheim XA synthesizer, which he also uses for sound effects. He believes that the music acts as a "counterpoint to the material, which can be pretty heavy."

Roby and Mina, who live in Toronto, originally met in Nova Scotia. Neither of the two is new to the entertainment field. Mina worked in Los Angeles as the associate director and member of the Inner City Repertoire Company, which was formed by a Rockefeller grant after the Watts riots. John Roby has worked with Canadian playwright George P. Walker on *Filthy Rich*, *Rumours of our Death*, *Art of War*, and *Theatre of the Film Noir*, which just finished a European tour.

The show started evolving after Mina shared his passion for Bukowski with Roby. It previewed in workshop stage at the Passemuraille in Toronto. They received some money from the Factory Theatre Lab there, which often helps new Canadian artists. But it wasn't until this summer when Maurice Podbrey, the *Centaur's* artistic director, saw the show

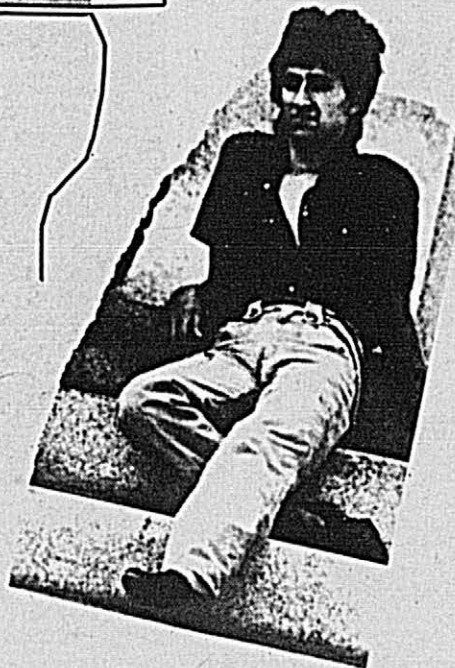
at *Au Cépège* (across from the *Centaur*), that the show found a theatre location in Montréal.

*How To Be a Great Writer* will move on to New York for a three week run in December.

Ruby's songs mirror the mood that Chinaski lives his life within. *Sixteen Stories Up*, *Dayjob*, and *Blue Side of Gone* stand out as particularly impressive.

Mina sees the show as a vehicle to appear on stage alone and sees his character as "a vindicator who destroys every convention of traditional ethics." By presenting a viewpoint which seems excessive to some but honest to others, Bukowski and this interpretation of his work, refreshingly questions the validity of many of our cherished beliefs.

*How To Become a Great Writer* is playing until the 16th of October at the *Centaur*.



## LISTINGS

### MUSIC:

**DJ Terry Tuff and the Ghetto Dancers:** The master of Rappin'. At the chic cabaret *Les Fousfoues Electrique* (97 est. Ste. Catherine). October 10 and 11 at 22h. Admission \$4.00.

**Big Mama Thornton:** Grandmother of the blues. Maybe she'll sing *Hound Dog*. At the Rising Sun (286 O. Ste. Catherine). Oct. 11 to 16. (861-0657).

**Buckwheat Zydeco:** Cajun musician. King of Zydeco music in Texas. Has played with Clifton Chenier — the Zydeco accordion player. Will be playing with the

**Buckwheat IIs Sont Partis Band.** Have a record too (*Off and Running*). At the Rising Sun. October 18 to 23.

**Fete du Soleil:** Reggae with Roro from Haiti. African percussion with Groupe Umojha. Salle St. Louis de France (3767 Berri). Saturday, October 8, 21h. \$5.00 (Ticketron). The Itals: Reggae. Backed by the Routs Radics. Spectrum (3180 O. Ste. Catherine).

**Alan Zisman:** Political folk and jazz at the Café Commun-Commune (201 Milton at Ste. Famille). Saturday October 8, 22h. Info call: 842-3344.

### FILM:

**Beirut: Alive For Lack of Dying:** Made by Tahani Rachid. Part of the October Film Fest at the Centre for Developing-Area Studies (Macdonald-Harrington Building). Rachid will be present for discussion. Tuesday, Oct. 11 at noon.

### LECTURE:

**Revolution and Iconoclasm:** By Professor Ronald Paulson, author of many works including the forthcoming *Representations of Revolution*. A Liberal Arts Public Lecture. Room H-110 (Hall Building, Concordia). Thursday, October 13, 22:30.



by Brian Walker

The writings of Elias Canetti were almost completely unknown in North America until 1981, when he won the Nobel Prize for Literature. Since then most of his books have been published in English, but he is still not as well known as other German writers like Günter Grass and Heinrich Böll.

Canetti is certainly worthy of interest. His works reveal to us a view of the twentieth century that is quite unlike that of other writers, a view compelling in its strength and depth of vision.

Last spring the second volume of Canetti's autobiography was published. *The Torch In My Ear* is the story of his adolescence and early adulthood in Austria and Germany. At the book's opening, he begins to gain intellectual independence from his mother who had been the most influential figure through most of his early life. He moves to Vienna and begins to study for his doctorate in chemistry. He becomes involved in the intellectual life of the city, meets his future wife Veza and, like so many of the young Viennese of his generation, falls under the influence of the critic and satirist Karl Kraus.

As in the most of the rest of his writings, Canetti's autobiography is full of anecdotes about things he has heard. There is a natural bias in our culture to favor the world as perceived by the eye, but Canetti shifts the emphasis onto the world of the ear. The characters in his novels and the people in his autobiography are characterized by their voices.

In Vienna, under the tutelage of Karl Kraus, Canetti learned to hear. "Everything that was spoken, at any time, by anyone at all, was offered to your hearing, a dimension of the world that I had never had any inkling of. And since the issue was the combination, in all variants, of language and person, this was perhaps the most important dimension, or at least the richest."

In *The Torch In My Ear*, Canetti encounters for the first time the problem that haunts the rest of his work — the enigma of the crowd.

"The fact that there was something that forces people to become a crowd...the fact that the crowd fell apart into individuals...the fact that these individuals wanted to become a crowd again...it seemed like the most crucial enigma, or at least the most important enigma, in our world."

Elias Canetti's magnum opus is *Crowds and Power*, a huge analysis of the growth and dissolution of groups. It combines philosophy, anthropology, comparative religion and many other disciplines to examine the crowd, which Canetti sees as one of the fundamental forces in history.

His first experience with the phenomenon is recounted in *The Torch In My Ear*. One day, when walking in Frankfurt, he encountered a demonstration protesting the murder of Rathenau. Standing on the curb, he felt himself irresistibly drawn to it. "It was the physical attraction that I couldn't forget, I felt as if this was what is known in physics as gravitation".

Canetti's prose is breathless and telegraphic. The sentences are short and draw the reader on more quickly than usual. Reading Canetti you get a sensation of great speed. It is only in the re-reading that you realise the enormous care that must have gone into making such content-filled sentences seem ef-

fortless and smooth. Canetti bombards you with new ideas with such rapidity that soon you have to stop copying things down and just vow to yourself to read the book over again.

Although the book is the second volume of what is to be a three volume work, it can be read separately. Indeed, because it shows the beginning of so many of the themes that run through Canetti's other books, there is no better introduction for someone approaching Canetti for the first time.

For those familiar with his other works, *The Torch In My Ear* serves as a good link to tie all the themes and threads together, showing connections in a life's work that seems astonishingly diverse.

*The Torch In My Ear*, (Farar, Straus and Giroux).

CANETTI



## Classical drama frustrates audience

by Susan Keys

It isn't often that one gets the chance to savour the culture of classical Greece in Montréal, so it was with some anticipation that I headed off Friday to see *Heracles*, presented at McGill by the Theatre Group of King's College, University of London.

After two hours in the stifling confines of Players' Theatre (ventilated inadequately, if at all), I found myself descending to the obvious cliché to convey my impression of the production: it was all Greek to me.

Well, not quite *all*; say, 85 per cent

Greek and 15 per cent English, and therein lay the problem. Despite the central character being Heracles (Hercules in Roman mythology) — one of the best-known, most colourful of classical characters, and thus seemingly ideally-suited to an entertainment for modern audiences unfamiliar with the classics — the fact remains that one can't be greatly moved or amused by what one can't understand.

*Heracles* is an amalgam of scenes from plays by Sophocles, Euripides and Aristophanes, arranged by Michael Silk, who is obviously the moving force behind

the venture; he also wrote the production's music and English material.

The rather misleading handout provided by the sponsor, the McGill Classics Department, states "the dialogue of the play is mostly in English", while the choruses are "left in the original Greek". If this had been the case, the evening would indeed have been enjoyable. The ritualised movement, dance and song of the choruses pleasantly conveyed the flavour of the Greek theatre, even to those unlettered individuals such as myself (and, I suspect, the majority of the audience) who know no classical Greek.

However, an overwhelming proportion of the dialogue, especially in the first half of the play, was also in Greek. Despite the English synopsis provided in the programme, and the few choral comments delivered in English as a guide to the audience, one had only a general notion of what was going on.

It is an awesome experience to hear people break into the language of a culture that flourished thousands of years ago, and which today is studied and understood only by an infinitesimal fraction of the population.

Once the initial impression wears off, one is left to cope with the fact that in an inherently poetic dramatic tradition, where the major action takes place off-stage, understanding dialogue is all-important.

The young actors did an admirable job trying to convey meaning despite the language barrier, but were ultimately defeated by it. The responsibility for this failure lies with adaptor Michael Silk, who either intended this production only for the handful of people who understand classical Greek, or simply overestimated the number of Montréalers capable of enjoying such esoteric fare. In either case, the audience had diminished considerably after the intermission.

While it is unfortunate that more of us don't understand the language of a civilization whose artistic and philosophical achievements are seminal to western culture, this is a fact that must be met head-on by groups desirous of revivifying classical drama in a manner that attracts, rather than alienates audiences.

## Film on Nicaraguan women

by Greer Nicholson

*"The Sandinistas promise their people freedom... All they've done is replace one dictatorship with another."*

Ronald Reagan: *Newweek*, August 1, 1985

*"I don't want my daughter to be what I am... I want her to have an education."*

Coffee plantation manager's wife in the movie *Dream of a Free Country: a message from Nicaraguan women*.

*Dream of a Free Country* is an excellent movie. It treads a delicate line between the facts and the emotion of the post-revolutionary situation faced by Nicaraguan women.

The women who speak are from a variety of backgrounds. One is a coffee plantation manager's wife who describes her life as "cooking for many people a lot of the time."

Another is a noted photographer, whose pictures evoke a tremendous sense of the pain survived by Nicaraguan women and children.

Yet another is a military and political leader, whose words and experiences are different from the women who are trained to be seamstresses in a collectively run business.

All these images are explored in Studio D's movie. Studio D, the women's filmmaking collective of the National Film Board of Canada, sent four women to Nicaragua in 1980. The historical background to the revolution that resulted in the establishment of the Sandinista government in 1979 is carefully explained. The interviews and scenes were filmed during and after the first anniversary.

Too many political films fall into the trap of hitting the viewer over the head with ideology. *Dream of a Free Country* avoids this. As a result, the words of the people are what moves the audience to react. In a political football of a situa-

tion, from which confusing information surfaces in the press almost daily, this movie clarifies rather than distorts.

Nonetheless, many messages emerge. While the government says that women are full partners in the revolution, macho attitudes are only dying slowly. One woman recalls how her husband used to beat her and she thanks a Catholic God for a change in his attitudes. He no longer beats her. As she speaks, she is washing clothes and dishes with old-fashioned, time-consuming methods.

Despite an overflow of information, this is a delightful movie. The women speak for themselves, with few statements from men. They are achieving miracles. Studio D can be proud of their effort, which gives us an entertaining and moving glimpse of human survival amid revolutionary change. *Dream of a Free Country* will be released commercially in December.





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## Titanic: le 'trip' par le 'strip'

par Sophie Beaulé

La bande dessinée, c'est un peu ça: un trip produit par des bandes d'images ("strips"). Un trip que l'on connaît bien puisqu'il s'inscrit dans notre société, puise ses racines dans les mythes et archétypes occidentaux. Que ce soit par le biais de divers types de récit (western, science fiction, etc), la bd offre l'évasion d'abord, le rire bien sûr, mais aussi la sécurité.

Pourquoi la sécurité? La bd jouit d'une large diffusion; comment pourrait-elle se montrer



comme "marginale" quand une foule de 7 à 77 ans, toujours plus nombreuse, ne jure que par ce "neuvième art"? La bd n'est pas là pour nous heurter idéologiquement. Au contraire, elle nous sécurise en nous offrant des schèmes familiaux.

Elle correspond par mille détails aux lieux communs, clichés et idéologèmes de notre société. Il est de notoriété publique que *Tintin au Congo* reflète l'attitude blanche raciste des années trente face aux colonies... mais il n'est pas nécessaire de remonter aussi loin.

Beaucoup de bd jouent avec les clichés et les conventions de chaque type de récit comme le *Triton* de Daniel Torres. Et elles le montrent bien clairement, pour la plus grande joie des lecteurs-trices.

Enfin, la bd, de plus en plus raffinée, fait partie de notre quotidien. Ses héros sont impérissables; Tarzan remporte toujours autant de succès malgré ses 54 ans bien sonnés et Astérix a survécu à la mort de Goscinny, son créateur. Ses techniques se montrent de plus en plus

sophistiquées. On est loin de la tapisserie de la reine Mathilde (XIe siècle) et de *Bécassine*; si beaucoup pensent que le cinéma



a influencé la syntaxe de la bd (décors, plans, etc), la bd a aussi influencé le cinéma.

En effet, Alain Resnais considère que certains cadrages comme le gros plan ont été utilisés dans le 9e art avant le 7e...

Mais loin de ces quelques considérations théoriques, nous fêtons aujourd'hui la venue dans notre culture québécoise d'une nouvelle revue de bd: *Titanic*.

Quelques tentatives avaient été faites auparavant pour donner la chance aux créatrices québécoises de s'exprimer, comme *Balloune*, une feuille de chou pleine de bonne volonté. Cette tentative échoua: nous connaissons tous et toutes les difficultés économiques et démographiques de la belle province... Et voici qu'advient maintenant l'ambitieux *Titanic*



qui veut pulvériser tous les records de vente et servir la bonne cause de la bd québécoise.

*Titanic* se présente sous le format classique d'une revue à large diffusion. Editée par l'équipe de *Croc* et dirigée par le bédéophile invétéré Michel Garneau (alias

Garnotte), cette nouvelle revue se veut à la hauteur de son nom.

"On n'a pas le choix; avec un nom pareil, pas question d'avoir à bord une seule case bâclée. *Titanic* ne présente que la bande dessinée inédite de première classe!" déclare Garneau dans son éditorial. *Titanic* en effet of-



fre un choix heureux de bd québécoise et recèle même certaines célébrités.

Fournier et Godbout, connus pour leur *Michel Risque*, sont au poste avec une nouvelle aventure de Red Ketchup, *Je suis une balle perdue*. Gaboury (avec Alys), Hurtubise (l'éternel *Sombre vilain*) et Cloutier sont aussi de la fête. Agréable découverte: Cloutier avec son *Allons faire de l'amour chérie* ou le *Coup d'état* de Simard et Anastasiu nous présentent un style de bd différent. Et encore bien d'autres bédéistes nous conviennent à les lire...

*Titanic* ne se limite pas qu'à la bd. Elle nous propose, sous un ton humoristique, des chroniques de Policier, Science Fiction et... Bande Dessinée! Rien de particulièrement intéressant dans celles-ci et cela pour une raison évidente: c'est le premier numéro, alors on introduit...

Les chroniqueurs se cachent derrière des pseudonymes comme Crime et Châtiment ou Dyna la Princesse vénusienne "seulement pour faire mystérieux", déclarent-ils. On attend avec impatience les prochains numéros (mensuels) où on pourra vérifier la solidité de ses chroniques. Enfin, noblesse oblige dans un numéro de lancement, Yves Taschereau (est-ce un autre



pseudonyme?) nous raconte l'histoire — aberrante d'ailleurs — du célèbre *Titanic*.

Bref, un bon départ. Espérons que le *Titanic* évitera les nombreux écueils de l'édition et de ses marchés au Québec et se taillera une place honorable parmi les paquebots tels que (*A Suivre*), *Métal Hurlant* ou *Pilote* pour ne citer qu'eux. Souhaitons que le public québécois les adoptera sans réserve et les fera dire: "*Titanic*? un nouveau trip par le *stripi*!"

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## FEATURE

# After the bomb

by Sarah Cox

Friendly people and lush coconut trees greeted the first US military ship to arrive on the tropical island of Bikini in 1946.

The Marshall Island's military governor stepped onto Bikini's beach and summoned the native people to gather around him. Bikini atoll had been chosen for the first series of US nuclear bomb tests in the Pacific, he told the curious people.

"Scientists are experimenting with nuclear bombs for the good of mankind, to end all wars," said the governor. Turning to the Bikini chief, he told him the 167 islanders must be moved immediately. He assured them they would return after two atomic tests — the first nuclear explosions since the atomic bomb had been dropped on Nagasaki one year earlier.

Darlene Keju was only three years old when Operations Crossroads blasted Marshall Islands into the nuclear age. The Islanders watched in awe as blinding light and mushroom clouds shattered the tranquility of their small communities.

Only dots on the world map, the Marshall Islands consist of 30 atolls — tiny coral Islands encircling a lagoon. They are a federated state of Micronesia and have a population the size of McGill's.

Keju had come from the Islands to tell the World Council of Churches' sixth assembly about the 37 years since Operation Crossroads.

She grew up on one of the Northern Islands, downwind of Bikini. For her, the word "cancer" is not just a nagging possibility; it is something the Marshallese have learned to accept.

"We know we're dying out," she says. "There's no cure for these radiation problems."

Keju's deep brown eyes stare through a window at a spacious campus.

"Today, I have three three tumours in my body — one was taken out recently," she says. "I don't know what causes them, but like many Marshallese I am afraid for the future."

Her soft stare lifts the veil which shrouds the Marshall Islands.

After Operation Crossroads, 66 more atomic and hydrogen explosions ripped through the tiny coral islands. Six islands were vaporized and many more, including Bikini, were so contaminated with radioactive fallout they were declared uninhabitable.

US military vessels steaming into lagoons became a common sight, giving notice of the impending danger from nuclear tests. Unable to object, the

islanders would be shipped to another location with promises of return.

"They didn't even tell them when they would be moved," says Keju. "They felt like they were being treated like animals."

The US is supposed to protect the Marshallese, says Keju, referring to a United Nations mandate to develop the islands toward self-sufficiency and to "protect our inhabitants against the loss of their land and resources."

"But our response is 'protect us from whom?' We do not have any enemies. There is no

everywhere for cancer surgery with no explanation."

Twelve years of nuclear testing has slowly poisoned the food chain, says Keju. Some fish and shellfish are no longer edible, coconut trees are mutant, and fruit and vegetables are half-rotten and deformed.

This destruction of Marshallese resources has reduced the once self-sufficient islands to total US dependency.

The area's only source of income is from Kwajalein military base, located on an island restricted to people who once lived there.

The base functions around



word in the Marshallese language for enemy."

Neither did the Marshallese, before the years of mushroom clouds and ash-like fallout, have words for thyroid cancer, leukemia, cataracts or for the hideously deformed babies which later came to be known as "jellyfish".

More of these babies are born every year, says Keju. "The baby is born on the labour table, and it breathes and moves up and down, but it is not shaped like a human being. It is colorful and looks like a bag of jelly. These babies only live a few hours."

"Sometimes babies are born with growths like horns on their heads, while others have six fingers or toes," Keju says.

None of these problems occurred before the testing began, she says.

The US sends scientists and doctors to examine the Marshallese, Keju says, but the medical treatment is inadequate and people often feel they are only being used for experiments.

"They come and look at us as if we were guinea pigs. They never sit down with us and tell us exactly what is wrong, or give us personal medical records. And Marshallese are regularly shipped off to Honolulu, Cleveland, New York and

the world's largest lagoon, used as a target range for Intercontinental Ballistic Missiles shot from a California base. The MX missile was tested there in June and new Trident nuclear submarines are expected to shoot missiles into the lagoon later this year.

For Keju, growing up near Kwajalein base brought frightening reminders of the weapons poised over the world.

A red flag on Ebeye's pier often warns people away from the lagoon and recalls fishermen from the bay, she says.

"It means a missile is coming soon but we never know when. Just recently, I learned where the missiles come from, but most people don't know."

"Sometimes, some parts of the missiles land on other islands. The next day, officers come with gloves and pick them up. And the people ask 'What is going on?' and they say 'Oh, nothing.' But if it's nothing, why are they covered up?" asks Keju.

The military base has forced Kwajalein land owners to live on Kenju's tiny home, disease infested Ebeye. Of the 8,000 people, only some are lucky enough to find work on the Kwajalein base as janitors, messengers, maids or gardeners.

But an official at the US consulate in Vancouver said the

Kwajalein military base has benefited many Marshallese.

"Military bases bring economic progress to an area because they provide civilian jobs for the local community," he said.

Like most military bases, the Marshall Islands base was chosen for its strategic location. The Islands are key stepping stones to the Philippines and the mainland of Asia — countries economically allied to the US.

"The Marshall Islands' freedom has to be defended," said the official.

This criterion can also be applied to the dumping grounds for radioactive waste.

On the restricted Island of Runit, radioactive materials have been bulldozed onto one end of the island and covered with a mammoth concrete dome.

A 1975 report from the US Nuclear Defense Agency says minute amounts of lethal plutonium will be released.

"These, however, will be small and insignificant compared to the amounts already in the lagoon," the report states.

Provisions for future storage of nuclear waste have been made according to the consulate official. Cansisters of radioactive material will be lowered on to the ocean floor in the latest disposal plan, he said.

The US is not the only country to use the Marshall Islands as a nuclear dumping ground. Japan recently signed an agreement with the US allowing waste from Japanese nuclear reactors to be deposited near the Islands.

Local feelings about these developments are expressed through a message displayed on

a button Keju wears pinned to her blouse.

"If it's safe, Dump it in Tokyo, Test in Paris, Store it in Washington, but keep my Pacific Nuclear Free!"

Nuclear tests have also been conducted in other Pacific communities and an expanding nuclear-free Pacific movement is finally linking communities with similar experiences. Last summer, support from Nuclear Free Pacific movement led Kwajalein landowners to occupy eleven of their former islands in Kwajalein atoll.

The protest called Operation Homecoming attracted more than 1,000 islands for a peaceful four-month occupation.

Half-forgotten traditions re-emerged during the protest as people fished for food and wove baskets together, said Keju.

"The people were glad to be on their Islands and felt a sense of freedom and peace. Kids really learned about their culture for the first time."

The non-violent protest disrupted missile testing and forced the Pentagon to negotiate a new, but temporary, lease agreement for the Islands. It provided greater compensation for victims who lived through the tests and allocated funds for improving conditions on Ebeye and other Islands.

"We want to be able to control our own affairs and make decisions about our lives, rather than have dishonest people do it," Keju says about the protests.

"We don't want our islands to be used to kill other people. The bottom line is that we want to live in peace."

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# Vancouver 5 support grows

by Jenny Beeman

The Vancouver Five have support committees spanning Canada and now Europe including groups in London, Greece, Italy and Germany working to make Canadians aware of the case that has become a focal point for many peace activists.

The Vancouver Five, Julie Belmas, Ann Hansen, Gerry Hannah, Doug Stewart and Brent Taylor, were arrested last January and charged with,

sabotage of a B.C. substation and the sabotage of Litton Industries. The Five face the possibility of long jail sentences. The trial began September 12th and is still going on.

According to Mike Ryan, a member of the Vancouver Five support committee, peace groups are concerned with the trial of the Vancouver Five because of the legal precedents that it has set.

Ryan believes that the commercial media has already por-

trayed the Five as terrorists. Ryan said this will make the chances of a fair trial unlikely.

According to Ryan the government has been surveilling and harassing the Five and their support groups. The defense committee in Toronto was raided by the police. In that case, the warrant charged seditious libel, but the only charge brought was against one woman for procuring an illegal abortion.

"These tactics have historically always been used illegally against the left. Now with the Security Bill C-157, they will be able to do this all the time," said Ryan.

"The kind of work they (the Five) were doing in Vancouver, I do here, so I see it (their defense) as self-defense," he continued.

"The five have told us the best way to counter the government's actions is to stay active. My response is also to oppose Bill C-157."

"I see support here, not as a large defense committee, but awareness of their type of trial," he said.

"Our best method now for making people aware is the movie 'Trial by Media.' It shows actual media accounts of the case and how the left as a whole is portrayed," Ryan said.

'Trial by Media' is being shown in the room 425 of the Union at 7 p.m. tonight and is being sponsored by the Women's Union and Project Ploughshares.

## Campuspeak

by Carla Grodis

*The Daily asked some first year students to give their initial impressions of McGill:*

Margie, Modern Languages: "McGill is swell, just swell. It's a fun school and there are a lot of opportunities to have a good time. If you go here. Make the most of it."

Edith, Political Science and Economics: "Big. Not very friendly. My courses are alright — nothing spectacular — big adjustment. It's very international."

John, Political Science: "I didn't have any first impressions of McGill. It's just another school to me — harder than CEGEP. There's a lot of people, that's all."

Nemo, Religious Studies: "The first week was, like, really, like, great, you know...sitting on the lawn, meeting new people...orgasmic."

Maria, Psychology: "Sucks. Because it didn't turn out to be what everyone said it would be like. Concordia classes are smaller and more personal...better atmosphere. The psychological effects of McGill can be damaging. I'm

here for the name like everyone else. Maybe at Concordia it's better."

Nicole, Anatomy: "It's not somewhere I'd like to stay for more than a year if I didn't have to. I find it hard to integrate, because of the students..."

Andrew, Arabic Studies: "The physical space of the campus is very interesting. The amount of knowledge that it packed into those walls awesome, and the whole idea of the learning process that goes on within those walls is quite fascinating."

Lorraine, Modern Languages: "Frankly, my first few days at McGill were so thoroughly disorienting that I really didn't have time to be impressed. I just kept getting lost in nice old buildings. Things were alright, though, and I suspect that things will be getting progressively more alright."

Maria, Education: "A bit overwhelming. I came from Marianopolis which was cozy and small. When I came here I felt trapped; it will take me a long time to adjust to this. Otherwise I find it a friendly place."

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Canadian  
University  
Press

Editorial Offices: 3480 McTavish, room B-01, Montréal, Québec, H3A 1X9 — (514) 392-8955. Business Manager: Marian Aronoff — (514) 392-8959. Assistant Business Manager: Martin Siberok. Advertising: Boris Shedov & Ann Sullivan room B-17 (514) 392-8902. Typesetting and Assembly Staff: Ken Banks, Marie Bernardo, Richard J.J. Flint, G. Pierre Goad, Les Gooden, Julianne Pidduck, Michel-Adrien Sheppard, Paula Siepniewicz, Bianca Tessier-Lavigne, and Colin Tomlin. Daily Typesetting Shop: 392-8959 Divine Guidance: Michael Pacholka & Boris the kitty.

The Daily is a founding member of Canadian University Press (CUP), La Presse Etudiante du Québec (PEQ), and Campus Plus (CUP Media services).

Supplement meeting for people who hated or adored this supplement. Come personally insult the editor. New writers more than welcome. 1:15 P.M. Friday. Union B03.

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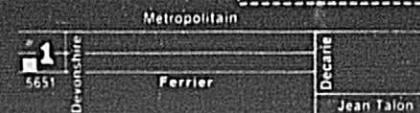
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